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Brush and Pencil.

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THE PERMANENT COLLECTIONS IN THE MUSEUM OF THE ART INSTITUTE OF CHICAGO.

I. INTRODUCTION.

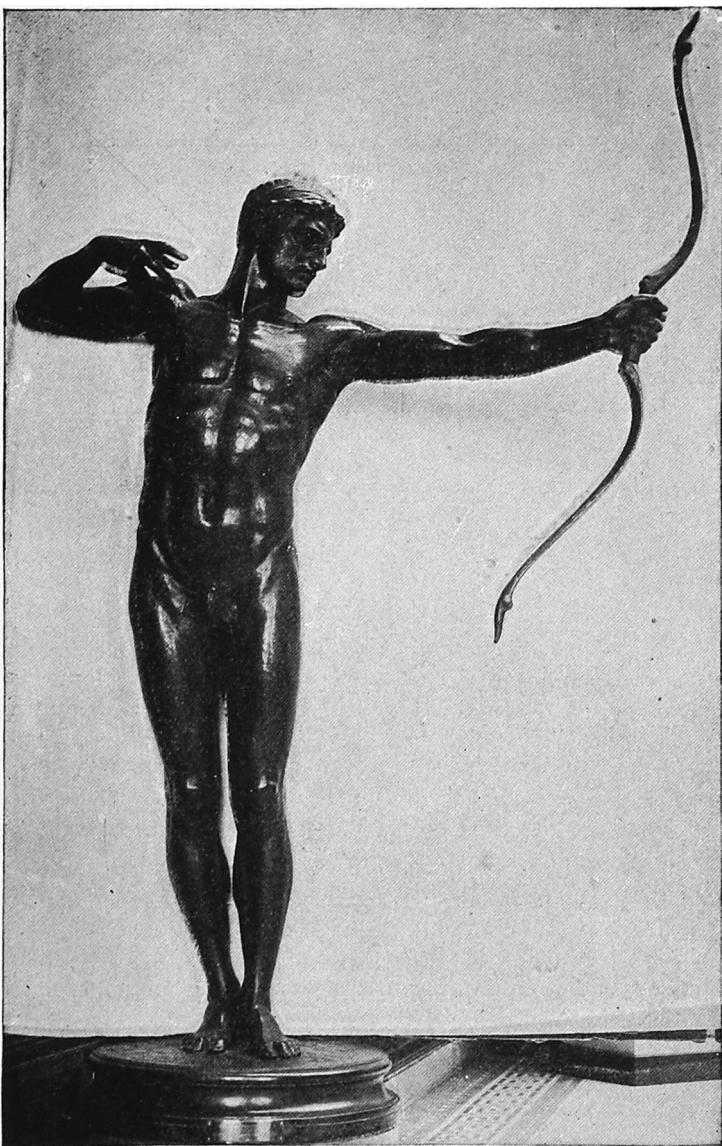
By W. M. R. FRENCH. Director.



THE ART INSTITUTE is peculiar among the art museums of the country, and peculiarly fortunate, in having no bad inheritance. The collection has been gathered almost wholly in the last ten years, under the guidance of an Art Committee capable of judging of art objects and capable, also, of saying "no." There have been few embarrassing gifts or bequests of badly mixed collections; and the result is that the Art Institute possesses fewer pictures or art objects unworthy of exhibition than any other museum of which I have knowledge.

In point of extent and variety the Metropolitan Museum of New York alone decidedly surpasses our own collection, and we venture to think that in average excellence and quality, whether of old and modern pictures or of antiquities and objects, of decorative art, our collection is superior even to the great New York collection.

The briefest memorandum of our collections must necessarily take considerable space, so that extended comment must be left to later articles.



TEUCER, BY WALTER HAMO THORNEYCROFT.
SCULPTURE COLLECTION.

The principal collections are as follows:



The very extensive collection of casts of antique and Renaissance sculpture, known as the Elbridge G. Hall Collection; the gift of Mrs. A. M. H. Ellis.

A collection of reproductions of Antique Bronzes found at Herculaneum and Pompeii, of which the originals are in the Naples Museum; presented by Mr. H. N. Higinbotham.

A collection of modern French sculptures by the most eminent living masters, Mercie, Barrias, Dubois, Cain, and others, with other modern sculptures, added to the Elbridge G. Hall Collection of Sculpture.



The collection of Dutch Masters from the Demidoff Collection, and other old Masters; including representative works of Rembrandt, Frans Hals, Ostade, Holbein, Van Dyck, Murillo, Velasquez, Hobbema, Terburg, and many others.

The permanent collection of modern pictures, including works of Breton, Jettel, Bridgman, Cazin, Pearce, Harrison, Dannat, Chase, Davis, etc.

A loan collection of paintings, belonging to Mr. Albert A. Munger, occupying two galleries, and including works of Meissonier, Makart, Detaille, Rosa Bonheur, Corot, Von Marcke, Gerome, Fromentin, Courbet, Bargue, Troyon, etc.

The Henry Field Memorial Collection, occupying a gallery especially prepared for it. These pictures, forty-one in number, were collected by the late Henry Field, long a valued Trustee of the Art Institute, and form a gallery adequately representative of the Barbizon School, including Millet's well known "Bringing Home the New Born Calf," Jules Breton's "Song of the Lark," Troyon's "Returning from Market," and fine examples of Rousseau, Corot, Cazin, Constable, and Daubigny.

The loan collection of Paintings by old and modern masters, belonging to various private owners.

A very extensive collection of Braun Photographs, consisting of 16,000 large, permanent photographs of paintings, drawings, and sculptures of ancient and modern masters, the largest collection of its kind in America; presented by Dr. D. K. Pearsons.

The musical instruments and jewels lent by Miss Getty.



PORTRAIT BY FRANS HALS.
OLD DUTCH MASTERS.



MOUNTED OFFICER, BY JEAN BAPTISTE EDUARD DETAILLE.
FIELD COLLECTION.

The embroideries, tapestries, painted fans, textiles, etc.; presented by the Society of the Antiquarians of the Art Institute.

The marbles, metals, Greek and Egyptian Antiquities, drawings, engravings, coins, jewels, etc., belonging or loaned to the museum. The collections of both Egyptian and Classical Antiquities are such as must command the respect of all competent judges.



The original drawings for the *Century* and *St. Nicholas*.

A Historical Collection of casts of French Architecture and Sculpture; the gift partly of the French Government and partly of the Columbian Exposition, an immense collection, of which it is possible to exhibit only a part at present for want of room.

The installation of all these paintings and other objects is most carefully considered, and it is the distinct policy of the management to make the collections as accessible and as com-

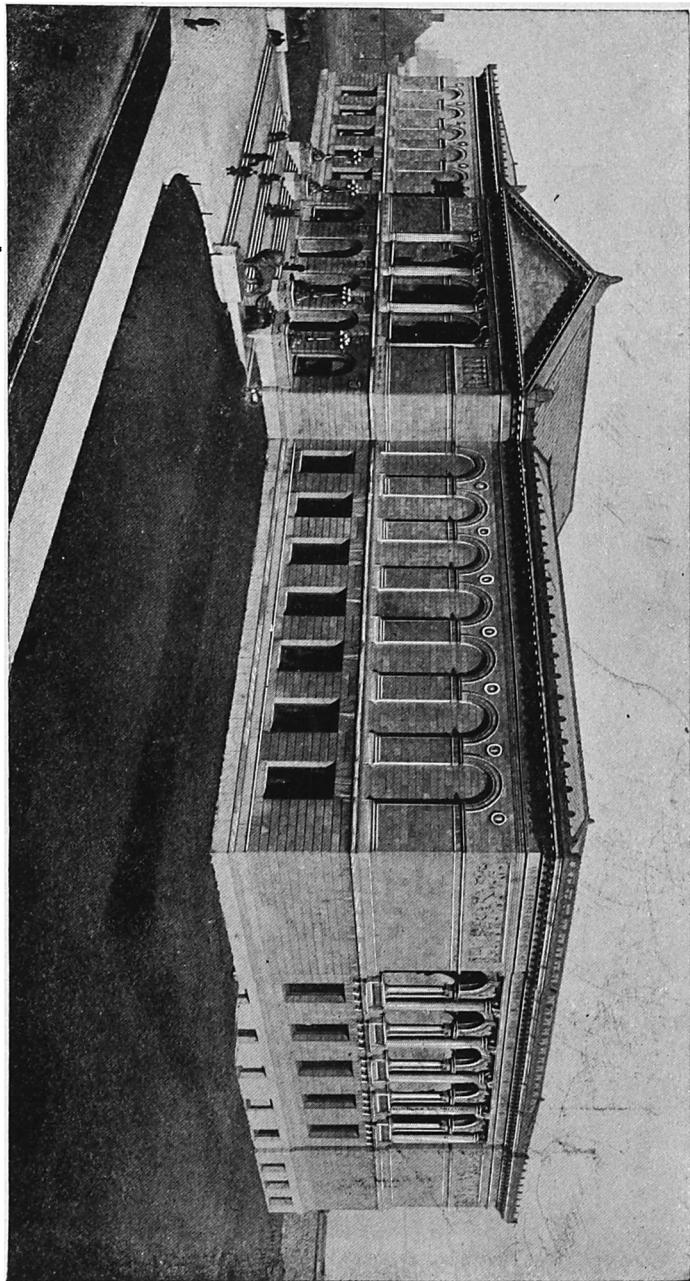
prehensible to the visitor as possible. Every object is plainly labelled in English, explanatory catalogues are sold for 10 cents, there are long series of gallery lectures every year, open free to all members and students.

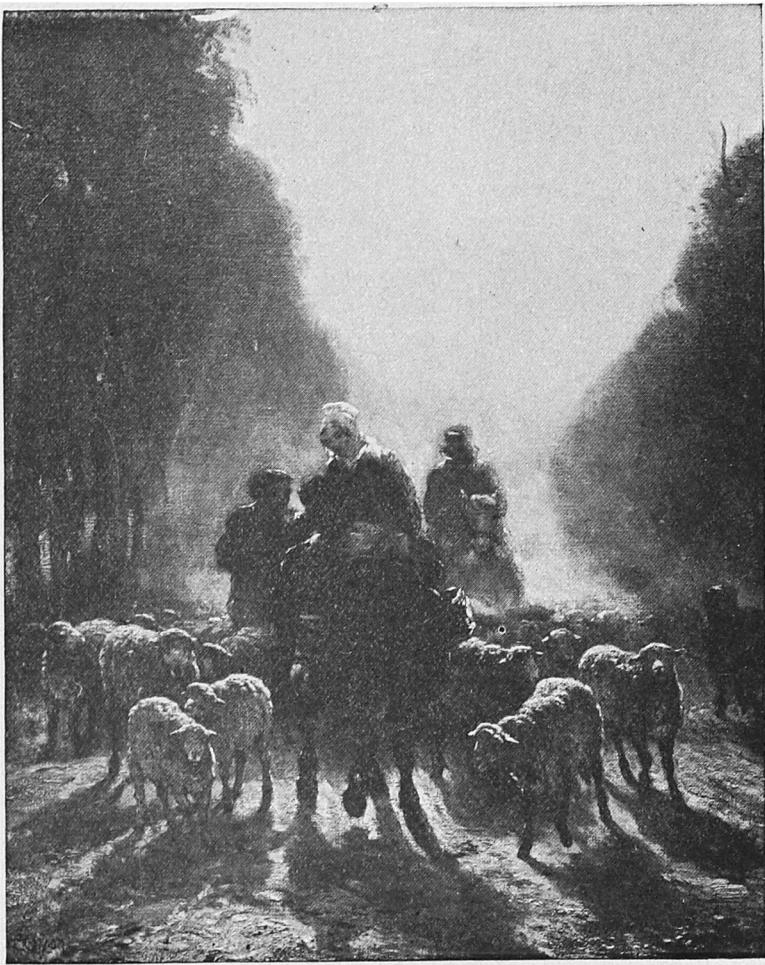
A few words respecting the money value of the collections may be not without interest, if we shall not lay ourselves open too much to the imputation of a commercial standpoint characteristic of Chicago. The value of the collections belonging to the Art Institute is estimated at about \$600,000, and of the loans at about the same amount. Several of the Old Masters of the Demidoff Collection cost more than \$30,000 each, the highest somewhat more than \$40,000. Thirteen of these pictures, collectively, cost \$170,000. There are several paintings in the private loan collections of equal money value. The Field Memorial Collection is valued at \$300,000 or upwards. Such figures serve to illustrate the great necessary expense of a representative art collection.



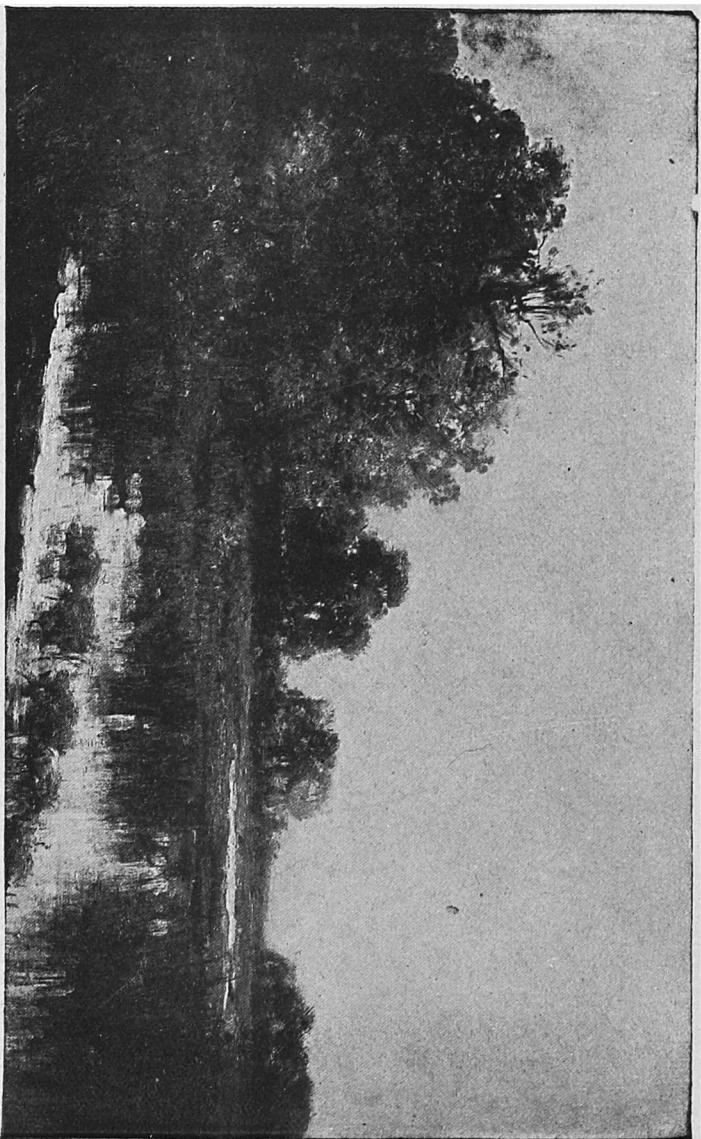
It is worth mentioning that, aside from the permanent collections, none of the other great museums keeps up such a series of passing

THE ART INSTITUTE, LAKE FRONT, OPPOSITE ADAMS STREET, CHICAGO.





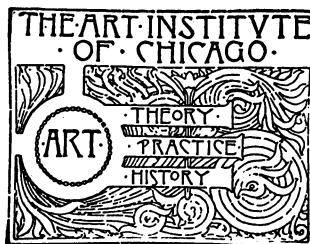
RETURNING FROM MARKET, BY CONSTANT TROYON.
FIELD COLLECTION;

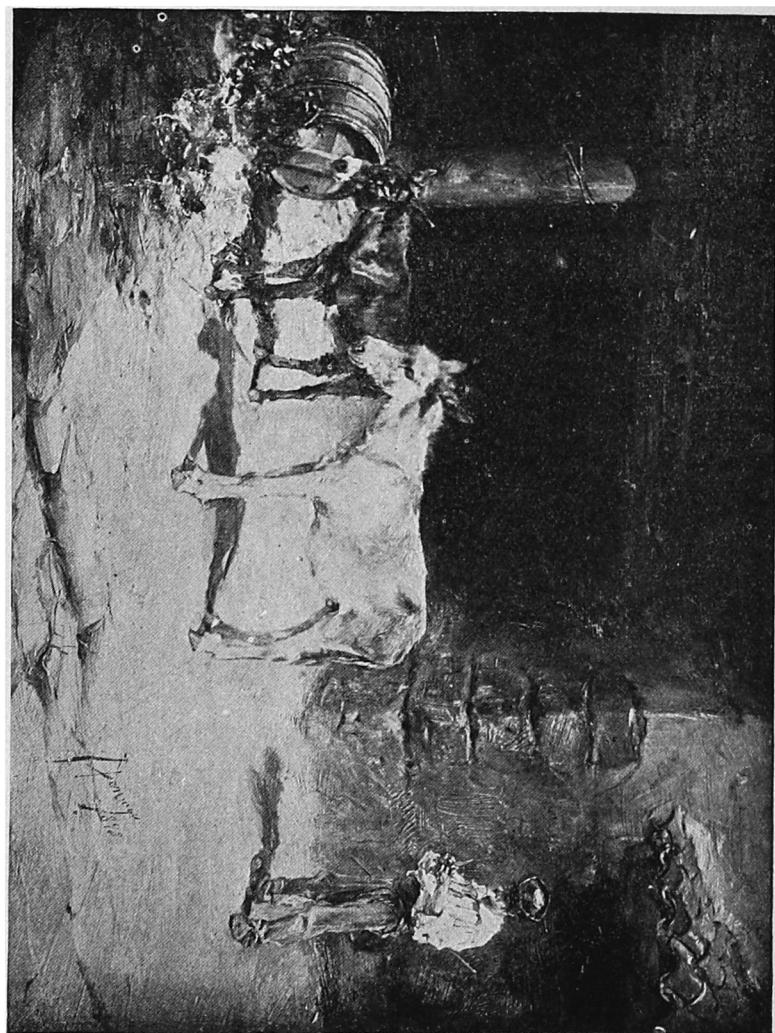


THE RUSSET YEAR, BY ANNIE CORNELIA SHAW.
GENERAL COLLECTION OF PAINTINGS.

exhibitions of current art, American and foreign.

Last year the attendance of visitors to the galleries was 500,817, exceeding that of any other art museum in America, except the Metropolitan Museum of New York, which had 503,316.





LAZY SPAIN, BY DOMINGO.
FIELD COLLECTION.